

THE SILVERSHEET AND ITS LATEST PHOTOPLAY OFFERINGS

Five Notable New Films Offered by Screen Today

Seena Owen, Colleen Moore and William Farnum Featured in Photoplay Numbers of Week.

A Washington premiere of the Broadway success, "The Woman God Changed," the first local showings of the picture of Ralph Connor's famous story, "The Sky Pilot," and a brand new screen version of "If I Were King," with William Farnum in the chief role, are the outstanding photoplay features of the week announced by Washington theaters.

"The Woman God Changed" will begin an extended engagement at the Columbia this afternoon, and the Connor story will begin a week's run at the Metropolitan. The Rialto offers the screen version of "If I Were King." At the Palace, Ethel Clayton will begin a week's run in "Sham," her newest photoplay, while the Garden will present Corinne Griffith in a new film, "What's Your Reputation Worth?" for a four-day engagement. "The Sky Pilot" will be seen at the Knickerbocker and today, and Crandall's offers Priscilla Dean in "Reputation," as today's offering.

COLUMBIA.

"The Woman God Changed," With Seena Owen.

The screen version of "The Woman God Changed," the romance of metropolitan night life and the South Seas, directed by Robert G. Vignola as Paramount-Cosmopolitan production from the story by Donn Byrne, will be presented at Loew's Columbia this afternoon for an extended engagement as the featured offering of the twenty-third super-program of the season at that theater. Seena Owen and E. K. Lincoln have the roles of chief prominence.

The screen version of "The Woman God Changed" was made from the scenario by Doty Hobart and reveals, in scenes that pulse with the languorous lure of the South Seas and throbs with the maddening intoxication of urban night life, the story of Anna Janssen, who, tortured by jealousy and maddened by neglect, slew her sweetheart and fled to the South Seas, where she is traced by a detective, in whom she found her real mate.

METROPOLITAN.

"The Sky Pilot," First National's

plutocratization of Ralph Connor's novel of the west, will be the attraction for the current week at Crandall's Metropolitan theater. "The Sky Pilot" was made under the personal supervision of Catharine Curtis. It adheres rigidly to the narrative penned by Mr. Connor and slighted none of the romantic, sensational or dramatic elements embodied in that colorful recital of a young minister's experiences among hard-fighting cowboys in a community that was peculiarly prejudiced against his ministerial activities.

John Bowers is cast in the title role of this magnificently set subject. In the character of Gwen, the girl of the plains, Colleen Moore has her most fruitful opportunity. One of the most thrilling climaxes ever screened depicts the stampede of 4,000 infuriated steers over the helpless body of an injured girl. The bill will be augmented by the customary supplementary features.

RIALTO.

"If I Were King," Starring William Farnum.

Moore's Rialto theater will present today and all week, William Farnum in a spectacular William Fox screen production of "If I Were King," based on Justin Huntly McCarthy's famous play. The character of Francois Villon as created by E. H. Sothern on the stage, seems peculiarly fitted for William Farnum. A talented and well known cast has been assembled in support of the star, including Betty Ross, Frits Lieber, Walter Law, Henry Carroll, Claude Payton, V. V. Clegg, Harold Clairmont and Ronita Johnston. "If I Were King" is reputed to be one of the most gorgeous pictures seen on the screen this season. A perfectly balanced program of short subjects will be offered in conjunction with the feature showing.

PALACE.

Ethel Clayton in "Sham."

Ethel Clayton, the charming photoplay star, supported by Theodore Roberts, Walter Hiers and an excellent cast, will begin a week's engagement at Loew's Palace this afternoon as the featured star of "Sham," the screen version of Paramount of the story by Elmer Harris and Geraldine Bonner, which had a successful Broadway

A Dimpled Darling Appears In New Film at Columbia

Lillian Walker, of Brooklyn, Turns Tropical In Latest Photoplay Role.

Lillian Walker, of the adorable

dimples, welcome!

Will she have film fans forget

that she was born in Brooklyn, loves

to take walks in the park

and to stop all the nurse girls

with charming baby carriages for

a peep at the chubby little inmates?

Well, one cannot say that such a

person is the one who presents her-

self as the mascot of passion in the

new Paramount-Cosmopolitan

picture, "The Woman God Changed,"

which comes to Loew's Columbia for

a week's screen engagement, be-

ginning this afternoon.

"And did you like the part?" she

was asked when the picture was

finished.

"Why, yes, I've been on the

screen for seven years, you know,

and never fail to get a thrill out

of each part. But my ambition, the

great moment of my dreams, is soon

to be realized when I am starred

in a big Broadway production espe-

cially written for the screen.

"Miss Walker has an excellent role

in "The Woman God Changed,"

Seena Owen and E. K. Lincoln play

the leading parts in the story writ-

ten by Donn Byrne and produced

by Robert G. Vignola.

holle of regal magnificence. A monarch in gray vestments would have no more chance with a cynical audience than a Marquessa Islander in evening clothes.

Perhaps some have noticed that

almost all telegrams received in

photoplays are sent by Western

Union.

This company has a monopoly

on black heading, while those of the

Postal Telegraph company are printed

in blue. Blue will not photograph.

"Many persons have asked me

why motion picture actors put on so

much make-up," Eason continued, in

discussing the way the camera sees

colors. "Under the hard white

lights used in the studios, if the

players were not made up properly,

dark, dark hands and faces would

appear. So we use plenty of make-

up. Southern painters would

draw, in all probability, the color

line on our pictures, for the players

would look like negroes."

The idiosyncrasies of the photo-

graphic lens make it difficult

to have a suit of clothes look

shabby, according to Eason. The

hero may have slept in his clothes

the night before, but if he is wear-

ing a dark suit, it will not appear

wrinkled to the camera. A player's

trousers may be baggy at the

knees, but the fact is barely notice-



Ethel Clayton—Walter Hiers
PALACE



Gladys Walton—GARDEN
GA



Hobart Bosworth
CRANDALL'S



Owen Moore
STRAND



Anna Q. Nilsson
KNICKERBOCKER

Fawcett Is Actor Of Hundred Faces

A man of a hundred faces is

George Fawcett, veteran of stage

and screen, who, with the film-

ing of "Peter Ibbetson," has been

leading roles in the picture, adds

to his long list of characteriza-

tions that of Major Duquesnois.

A lifetime of playing widely

different and difficult character

roles has given Fawcett a polish-

ing and versatility achieved by

few actors, but he himself says

his features are largely respon-

sible for the success that accom-

panied his earlier efforts. Still,

George Fawcett is not a hand-

some man.

The fact that none of his fea-

tures, either eyes, nose, mouth

or ears, are of marked promi-

nence, although all are well de-

fined, makes it possible for him

to step into nearly any charac-

ter, except that of a young man,

which his age now forbids.

One of the most interesting fea-

tures of the production is the ap-

pearance in one scene of the youth-

ful star in a hoop-skirt costume of

the sixties, with voluminous ruf-

fed sleeves and a low-cut bodice.

The picture is a musical, and the

saucy little hat standing atop a

mountainous hair-dress. Thus at-

tired, Miss Minter deals a decided

blow to those who feel that the

modern girl must wear the presen-

day scanty attire to be attractive.

For Miss Minter is a delicately de-

lightful as a figure direct from a

Watteau painting.

"Don't Call Me Little Girl" is a

lightly comedy of modern life deal-

ing with an incorrigible mis-

ling, who sets about to solve her

own matrimonial problems, those of

her aunt, grown spinsterish far too

soon, and her widowed mother.

Joseph Penabaz, who directed

Roscoe Arbuckle in his greatest re-

Mary Miles Minter Reveals That Beauty Is Perennial

Famous Little Star Appears as a Figure From Watteau in Her New Film.

Is real beauty shackled by style?

Are women gradually changing in

figure and appearance so that mod-

ern ways of dressing are necessary

to bring out their complete beau-

ty? Or is feminine pulchritude an un-

changing thing—one that is unaf-

fected by the changing fashions?

However it may be, an opportu-

nity to judge the merits of the

controversy will be presented at

Crandall's Knickerbocker theatre

Thursday, when Mary Miles Min-

ter will appear in "Don't Call Me

Little Girl," her latest Reelart pic-

ture, adapted from the famous Billie

Burke stage success, "Jerry."

One of the most interesting fea-

tures of the production is the ap-

pearance in one scene of the youth-

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Joseph Penabaz, who directed

Roscoe Arbuckle in his greatest re-

cent successes, has splendidly pro-

served the original flavor of the

famous stage play. Photography is

Ride With Coffins To Reach New York

"Anything to get to New

York" is the slogan in filmland,

says Lois Weber. It is reported

that some of the players whose

funds are low have accompanied

the play to New York, where a

law that bodies must be ac-

companied when shipped by rail.

Among the leading players

whose names have been men-

tioned in connection with vaude-

ville and speaking stage engage-

ments are Mildred Harris, Chap-

lin, formerly of the Lois Weber

studios; Dorothy Gish, Polly

Moran, Eunice Burnham, Dor-

othy Phillips, Pauline Frederick,

Olga Petrova, May Allison, Na-

zimova and Montagu Love.

Among those whom vaudeville

already has claimed are Virginia

Harmon, Sheldon Lewis, Carlyle

Blackwell, Vernon Gordon, Ma-

bel Talliferro, Zena Keefe,

Francis X. Bushman and Be-

verly Bayne.

Many interesting episodes have

marked the years of "Chu Chin

Chow." During the war the the-

ater was darkened during air raids.

Londoners who were at the per-

formance armistice night still re-

call the great demonstration there.

The came and gongkeys used in the

play have been a delight to Lon-

don as they solemnly paraded, day

after day, from their stables to the

stage entrance. Recently a case

was brought into court, where a

taxi driver protested the right of

the company to have camels in Lon-

don's streets. A horse, frightened

by the sight of a camel on Hay-

market in the early afternoon, had

bolted and the wagon he was draw-

ing smashed into the taxi. On an-

other occasion one of the camels

broke loose and was run over by

a motor car, and was brought to

the station. Still another camel en-

Real Inventor of "Movies" Was Government Clerk

C. Francis Jenkins, of Treasury Department, Sold Device for \$2,500.

If there's a discussion of the

origin of motion pictures in which

someone says that this or that in-

dividual invented them, and you wish

to break in with a pat and posi-

tive statement that will establish

you as an authority on the subject,

just asseverate that the individual

named was not the inventor, and slip